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# American Art News

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## THE E. R. BACON BOUCHERS

Mr. Walter Rathbone Bacon's sudden death in New York, Nov. 14 last, brings again to the attention of art lovers the famous "Four Seasons" by Boucher, "Spring," "Summer," "Autumn" and "Winter," painted for the Marquise de Pompadour by order of Louis XV by Francois Boucher, pupil of Fragonard, and which were for many years in the possession of the Marquis de Ganay and the Ridgeway family in Paris. They were sold at the famous Marigny sale in Paris in 1904, when a large Paris delegation of art lovers and of English and American dealers were present. Mr. Bacon had made up his mind to secure these works and gave an order to Mr. Eugene Fischhof, son-in-law of M. Chas. Sedelmeyer, to buy them, and he secured them after strenuous competition. Mr. Bacon had the pictures in his apartment at 247 Fifth Ave., N. Y., for 12 years, and a year after his death they were sold to Mr. H. C. Frick by a member of Mr. Bacon's family and not through any dealers. Mr. E. R. Bacon, as is known, left a fine collection of pictures and porcelains.

## Primitive Show A Success

The exhibition of Italian Primitives which recently closed at the Kleinberger Galleries, Inc., 725 Fifth Ave., was an extraordinary success from both the aesthetic and educational view points.

The American Red Cross has received a full statement of all the amounts received for admissions, small and large catalogs, and the lecture given by Prof. Siren and the sum of \$5,056.45 from these varied sources has been transmitted to the N. Y. County Chapter of the American Red Cross.

Approximately 6,000 persons visited the exhibition, in addition to thousands of students from the Academy, Art League and other art schools, and who were admitted free or for a nominal fee of 25c.

The readiness with which the prominent American collectors of early Italian art responded to the request of the Galleries by the loan of their valuable paintings is convincing proof of their patriotism, and everyone interested in the exhibition owes them sincere gratitude. The exhibition was all the more interesting as it showed the development of Italian Art through the Sienese and Florentine Schools extending over three centuries. Not even in Europe has there ever been held such a complete exhibition of the kind.

The F. Kleinberger Galleries, Inc., who inaugurated their new quarters with such a splendid exhibition given for art sake as well as for a worthy cause, deserve full credit, and are to be congratulated on the success of the display.

## CARACALLA PORPHYRY BUST

The remarkable porphyry bust of the Emperor Caracalla, reproduced on this page, was acquired last year by the Gothic Gallery, now at 707 Fifth Ave., where it will soon be placed on exhibition.

Although there are other heads of Caracalla in marble of considerable excellence in the museums of Europe, in the British Museum, in the Museo della Terme, in the capitol at Rome, in Naples, and also in the Louvre, as well as in the Berlin Museum, none in porphyry up till now has ever been discovered.

In this bust the head is turned to the left and the expression is full of animation. In fact, the pose, combined with the technique, as in the famous example in the Berlin Museum, makes this portrait of Caracalla, without exception, the most striking of all those preserved through the centuries. It would seem that the emperor must have posed for this bust, as one can conceive it to be an ideal and perfect portrait, although the illustration does not show this clearly, as the porphyry is of three different colors. One is any way impressed by the vital force and power of the work.

The bust is only seven inches high, and is wonderfully well preserved.

## A REMBRANDT AT CHRISTIE'S

An extraordinarily interesting "find" has been made by Mr. Alex Martin of Christie's, namely, a panel which he has judged to be a Rembrandt, a judgment upheld by the most competent critics. This panel, which is carried out in whites, blacks and browns, is lighted in the characteristic Rembrandtesque manner, is signed by the master and belongs to a period about 1632. It was formerly in the possession of Sir Francis Davies, who has offered it to the National Gallery by whom it has been acquired. This addition to the Rembrandts in England supplies an example of his work at this period, which formerly was lacking. The picture was reproduced in the November Burlington.

## SALMAGUNDI CLUB TO OPEN

The Salmagundi Club will open the exhibition season, Dec. 22, in the new club house at 47 Fifth Ave., with a combined display of Watercolors, Illustrations and Etchings. Pastels by artist members are also eligible. The Isidor prize of \$100 for the best watercolor and the Shaw prizes of \$50 each, for the best illustration and the best etching or engraving will be awarded.

## STATUES NEEDED IN LONDON

"A plea for the erection of more statues of great Americans in London was made in London recently by Prof. Sumichrast of

## NEW ANDERSON GALLERIES OPEN

The new Anderson Art Galleries, Park Ave. and 59 St., opened on Monday with three exhibitions, including one of the duplicates of rare books comprising Americana and early English works from the library of Mr. Henry E. Huntington.

The books from the Huntington library represent the fourth consignment and include many interesting volumes and rare first editions. Among the items may be mentioned Beaumont and Fletcher's "The Wild Goose Chase," Spencer's "Colin Clouts" and Drayton's "The Owle."

The collection of old English silver and Sheffield plate includes numerous specimens of the art of the Georgian period. Americana

## GEORGE A. HEARN ART SALE

The extensive art collections, formed by the late George Arnold Hearn, are to be sold at auction by the American Art Association, probably early in February next.

As a patron of art, and through his liberal gifts to the Metropolitan Museum, Cooper Union, Brooklyn Museum and other institutions, as well as through his generosity towards and his recognition of American artists, it is said that Mr. Hearn did more towards the elevation and encouragement of the fine arts in America than any other individual. To the Metropolitan Museum, Mr. Hearn gave outright over 100 representative paintings, including some eighty works by American artists, all of which are now shown in two large galleries there and, in addition, provided a fund of \$250,000, the income of which is to be used in the purchase of paintings by American artists.

The magnitude of the collections is such that they will require some ten sessions to disperse, including five evening sessions in the Plaza ballroom, where the paintings only will be sold.

The cataloging of the collections will require the services of experienced persons and will necessarily consume considerable time, and until the catalog is near completion, definite dates for the public exhibition at the American Art Galleries, and dates of the sale will not be announced by the American Art Association. But in all probability the sale will be held in the forepart of the winter season of 1918.

## Nearly 500 Paintings

Mr. Hearn's paintings number nearly 500 examples by masters of the ancient and modern schools, and the American school alone is represented by about 100 works of high quality.

Pictures by artists of the British school are second in number to the American section in Mr. Hearn's collection and include, among other important paintings, "The Blue Boy," given to Gainsborough, a work which has occasioned considerable discussion, and brought forth opinions by students of early English art to the effect that the Hearn "Blue Boy" is the original and that owned by the Duke of Westminster is a replica, but that both are by Gainsborough. Other celebrated English masters are represented as follows: Reynolds by "Lady Stanhope," "Dr. Charles Burney," "Lady Spencer," "Mr. Hillyarr," "The Age of Innocence" and "James Paine"; Romney by "Lady Hamilton as a Vestal," "Miss Eleanor Gordon" and "Miss Hollingsworth"; Raeburn by "Portrait of a Gentleman"; Turner by "Fitz Alan Chapel, Arundel"; John Constable by "The Valley Farm," "Deadham Mill," "George Gassard A. R. A.," "Windsor Castle," "The Farm Cart," "Landscape, Suffolk" and "Hampstead Heath"; Beechey by "Portrait of Mrs. Humphrey"; Francis Cotes by "Lady Hardwicke" and "Miss Broughton," and Gainsborough, further represented by "Lady Sheffield" and "Landscape and Cattle."

Sir Thomas Lawrence is also represented by "Portrait of a Lady," "Lady Mackenzie" and "Portrait of John Julius Angerstein"; Hoppner by "Portrait of Miss Denison" and Barker of Bath, R. P. Bonington, Cosway, Old Crome, Dobson, Harlow, Sir Peter Lely, George Morland, Stark, Watson-Gordon and Zoffany are all represented by one or more character examples, and among the modern British painters, D. Y. Cameron is exemplified by five works, John Lavery by two, J. J. Shannon by three, and Swan and Bromley each by a representative picture.

## The Italian School

Although represented by a comparatively small number of pictures this section includes a remarkably fine Canaletto, "Porte della Carmanegio," an unusually important Guardi, "Seaport and Classic Ruins, Italy," and five smaller examples. By Jacopo Marieschi there are two fine examples, and Albano, Bonifazio, Croce, Il Vecchio, Ricci, Il Sassoferrato, Da Siena, Tintoretto, Veronese, Van Wittelli and Zuccelli are each represented by superior works.

The old masters of the French school include the following works: "Grand Sunset, Genoa," and "L'Amour et Psyche," by Claude Lorrain, and important portraits and landscapes by Danloux, Gascar, De Lairese, De Largilliere, Le Main, Lepicie, Pierre Mignard, Poussin, Tocque and Van Loo.

## Dutch and Flemish Artists

Ferdinand Bol, Brughel, Rubens, Gerard Dow, Hobema, Hanneman, Janssens, Jan Looten, Peter Nason, Pourbus, the elder, Jacob and Solomon Van Ruysdael, Teniers, the younger, Van der Neer, Van Ostade, Van (Continued on page 2)



PORPHYRY BUST OF THE EMPEROR CARACALLA  
At Gothic Gallery, 707 Fifth Ave.

Harvard, speaking before the American Luncheon Club.

"We who have the chance," he said, "must do all in our power to make England better known to Americans and America and its people better known in England. Any misunderstanding that may exist between the two countries is purely the result of ignorance of one another. I would have statues of every great American set up in London, so that every Englishman as he walks through these streets may learn to know the features and story of Benjamin Franklin, George Washington, Abraham Lincoln and many others who stood up for liberty and made it possible for Great Britain, France and the United States to stand together to-day in the battle for humanity."

Jonas Lie is at 146 W. 55 St., for the winter. Mr. Lie had a busy summer visiting Salt Lake City, San Francisco, and Carmel, Colo. At Salt Lake City he worked on a commission. Mr. Lie went to San Francisco to open his exhibition at the Fine Arts Palace, a "one-man" show,

and standard sets are represented in the collection comprising the library of Mr. Arnold Furst, of New York.

The formal opening of the galleries will take place Dec. 15.

## GIFT FOR EAU CLAIRE, WIS.

Mr. Gardner Teall, of New York, has presented to the Public Library of Eau Claire, Wis., his native city, an extensive art collection, comprising many hundred etchings, engravings and other prints, illustrating the graphic arts, together with many photographic reproductions of paintings.

The collection given in memory of the donor's sister, is to be known as "The Frances Gotheal Teall Memorial Collection of the Eau Claire Public Library."

Robert Henri has been painting in California all summer and is expected at his Gramercy Park studio this month.

Miss Alice Judson of the MacDowell Club, has taken a studio at the Holbein, 145 W. 55 St.

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### GEORGE A. HEARN ART SALE

(Continued from page 1)

Asch, Van Thulden, Van Bloemen, Van der Helst, Verspronck, Jan Victoors and Wynants are all well represented.

The Spanish old masters represented include Coello, Collantes, De la Cruz, Goya, de Faria, Saavedra and Zurbaran.

Barbizon and Contemporaneous Modern Foreign Schools

In the upwards of 100 modern foreign works, there are by Corot (2), Daubigny (3), Diaz (2), Dupre (2), Troyon (2), and there are works by Rosa Bonheur, Boudin (11), Bouguereau, Brascassat, Cazin (2), Collin, Courbet, Couture (2), Decamps (3), Fromentin, Harpignies (2), Josef Israels, Jongkind, Kever (4), Lorrille, Albert Lynch, Van Marcke, Marilhat, Jacob Maris, Matthew Maris, Mauve, Michel, Monticelli (4), Neuhuys, Pasini, Tony Offermans, Pokitonow (2), Raffaelie, Ribot (2), Roybet, Thaulow, Vollon, Weisenbruch, Ziem and Zorn.

#### American Paintings

American artists are worthily represented as follows: Wyant (8), George Inness (2), J. F. Murphy (5), Blakelock (7), D. W. Tryon (2), Theodore Robinson (4), Homer Martin (2), E. Lord Weeks (7), L. P. Dessar (2), and Bunce, George Inness, Jr., Bruce Crane, Franzen, C. H. Davis, George Hitchcock, T. W. Dewing, F. K. M. Rehn, J. Alden Weir, R. B. Fitz, Dessar, Will Low, Guy Wiggins, Thomas Moran, Louis Loeb, Elliott Daingerfield, Kost, Dubois, A. C. Howland, Carleton Wiggins, Leonard Ochtman, Francis Jones, W. T. Smedley, C. Melville Dewey, Dearth, R. Swain Gifford, H. W. Ranger, Sartain, Newman, Lathrop, John Lafarge, Irving Wiles, Lawson and Hawthorne one each.

George H. Bogert, a protege of Mr. Hearn, is represented by upwards of 50 examples, considered the most important and examples of his best work.

#### Collection of Antique Ivory Carvings

The collection of nearly 500 specimens dating from the XIII to the XVIII century, including many rare specimens of Byzantine, Gothic and Renaissance periods, are by artists of the French, Italian, Portuguese and German nations.

The Oriental porcelains comprise some 400 specimens of single colors, decorated, blue and white, blanc-de-chine and egg-shell porcelains of the Ming, K'ang-hsi and Ch'ien-lung periods.

The miniatures and cabinet gems are numerous, and among the miniatures are examples of Cosway, Nasmyth, Bone, Fleurba, Roudin, Dumond, Vestiers, Isabey, David, Guerin and Humphreys. Among the cabinet gems are many snuff boxes with miniatures inserted, Greek and Roman glass and other rare and interesting objects. The bronzes include the work of Barye, Meunier and other celebrated sculptors.

#### Rare and Costly Art Furniture

Among this is a Louis XIV drawing suite of carved and gilded wood, upholstered in very fine old Beauvais tapestry illustrating the fables of La Fontaine; tapestry panels, screens, Louis XVI tables and other antique furniture of artistic character.

The Oriental rugs and embroideries are numerous and of rare and fine quality.

#### "Allies of Sculpture" Exhibition

With such mondaines as Mmes. William K. Vanderbilt, Jr., William Payne Thompson, Harry Payne Whitney, Leonard M. Thomas, Charles Cary Rumsey, Ralph Pulitzer, Thomas Hastings and William Adams Delano as social patronesses, and with Mmes. Charles Dana Gibson and Gertrude Atherton to represent, in the patroness's list, literature and art, an exhibition of modern American sculpture is now on in the roof garden of the Ritz-Carlton Hotel to Christmas, for the benefit of the Art War Relief Committee, the Belgian Prisoners of War, Le Bien-Etre du Blessé (Mrs. Duryea's organization) and the Motor Transport Volunteers. Mr. H. Grant Kingore is treasurer and manager of the display.

Mrs. Atherton in her foreword to the illustrated catalog says: "It seems the proper moment for the mobilization of American sculpture, the moment in which to show the American public, and the many Allies' representative in our midst (Oh, Mrs. Atherton, what a lapse in style!), what the American sculptor can do, what we may expect in the future. We are fortunate in having a large number of American sculptors still alive, and at the height of their powers. Some are great and famous men, others give promise of joining their ranks, unless they give up their lives in a higher cause, and very many are first rate. Rodin is dead. Long live the king. We have more than one to contest the honor."

With all deference to Mrs. Atherton's somewhat over-enthusiastic and a trifle hysterical, eulogy of modern American sculpture, and while it is difficult for those who have followed the development of this sculpture to agree with her that: "We have more than one Rodin," the present display is fairly representative of the marked progress in the art made in this country during

the past decade, and a study of the 139 works, well displayed in the handsome roof garden, which lends itself well to the purpose, will be both interesting and educational. True there are few new works shown, but the art lover will rejoice to see a number of his or her favorite works in these attractive surroundings.

Herbert Adams shows his "20th Century Bacchante" and his "Julia Marlowe," Capt. Robert Aitken his "Thing of Beauty" and his "Bret Harte," and George Gray Barnard his heroic statue of "A Woman," the original of which has been purchased by Mr. John D. Rockefeller, and whose fine modeling, graceful lines and sense of truth makes one marvel that the same hand could have produced the awkward and ungainly Lincoln.

There are three examples of Chester Beach, two of A. Bourdelle, nine of Benjamin Bufano, including his "Child of Mrs. Rumsey," two of S. Bilotti and three of the "Cubist" Brancusi, including the "Mme. Pogany," the "Sleeping Muse" and "The Naiad."

From the able hand of Gerome Brush are his "Joan of Arc," and his portraits of "Admiral Burd" and "Hubert Phipps," and Mary Cass Canfield sends her "Head of an Old Man."

Jo Davidson shows, of course, his well modelled expressive bust of President Wilson and those of Mrs. Harry Payne Whitney and Mrs. Leonard M. Thomas, and from Mabel Conkling come her "Songs of the Sea" and "Joy of the Vintage." Hunt Diederich is, of course, represented, and by his "Nymph and Satyr" and "The Warrior" but Abastasia St. L. Eberle has only one example, the "Old Woman Coal Picker." Of James Earle Fraser's four examples, the best are his "Mask" and the "Melisande."

Daniel C. French wisely shows his dignified satisfactory standing figure of Lincoln and his beautiful model for the Lafayette Memorial (Catskill Aqueduct Medal), John Gregory sends his charming "Wood Nymph" and his "Fancy," and Frances Grimes her delightful "Singing Girls." From Malvina Hoffman's facile hand come her always delightful "Pavlova Gavotte" and her "Russian Dancers," also a good bust of young Roger Kahn, and Cecil Howard sends her "Bather" and "Cigarette Girl."

Anna Hyatt is represented by her "Great Dances" and "Fighting Goats," and Belle Kinney by her "Richard Owen" and "Departing Hero." The virile Mario Montel shows six examples, including his "Flora" and "Bacchante," and from Evelyn Beatrice Longman come her figures for the "Fountain of Ceres" and the "Court of Honor" at San Francisco. Paul Manship sends his "Bribeis," "Salome" and "Lyric Muse" and there are a figure of "Youth" and a reclining figure by Matisse. (Hardly a modern American sculptor.)

Seven works by the late Helen F. Mears strike a sad note, especially her "End of the Day." That most interesting of modern sculptors (not an American, by the way), Elie Nadelman, is well represented by his curious and effective "L'Homme au Chapeau" and "Femme Assise," full of expression. Albin Polasek, who has recently borne off honors in Chicago, shows his "Eternal Moment," and Rene Prahaz (a new name) evidences ability in her "Pierrot" and "Pipe Player." There is a good work, "The Bather," by Jeanne Poupelet of Academy "Duck" fame, and Charles Cary Rumsey has five examples, the best his "Angry Bull" and "Walking Panther."

A display of sculpture in N. Y. without Mrs. Whitney's "Chinoise" would be a rarity indeed, and here is the familiar and good work, together with her "Caryatid" and a "Fountain." Victor Salvatore sends his busts of E. D. Morgan, Dorothy Pratt and Miss Alicia Du Pont, and Paul Troubetzkoy his portraits of Master James Byrne, Mrs. Castle, Tolstoy and Lady Constance Richardson, while from the young Marius Vos come his excellent bust of Mr. John S. James of Paris and N. Y., and those of Edith Wooster, Mmes. James C. O'Connor and Norman Hutchinson and of Spencer and Augustus Eddy. A perusal of this briefly sketched list will prove there is hardly a really new piece in the display, but sculptors are not as prolific as painters, and it could hardly perhaps have been expected, after the many shows of sculpture held in New York alone the past two years that much, if any, new work could be expected. It is nevertheless an entertaining and, as said above, an instructive exhibition, and then one must always remember that "Charity covers, etc."

#### Art League Luncheon

The School Art League, at its annual meeting and luncheon at the Hotel McAlpin today, will make a strong plea for the conservation of natural talent in the industrial arts. In addition, Lady Duff-Gordon will speak for England, Madam Yvette Guilbert, M. M. Carol-Deville and Mons. Bras for France and Prof. Balliet, of the N. Y. University, will present the needs of America. Dr. Straubenmuller, acting city superintendent of schools, will preside.

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## EXHIBITIONS NOW ON

### Exhibition of War Posters

The first of a three weeks' exhibition of the War Posters of the Allied Nations, organized by the AMERICAN ART NEWS in co-operation with the Arden Studios, has been on this week at the Arden Gallery, No. 599 Fifth Ave., and has been devoted to the Recruiting Posters of Great Britain and her Colonies and the U. S. Next week will be devoted to the War Loan Posters of all the nations.

Posters issued by the Allied Nations during the war are interesting studies, not only because of whatever artistic merit they may possess, but by virtue of their great human interest. They reflect the spirit and the thought of the tragic days of the war. While many are crude, both in thought and expression, they nevertheless make an appeal to those for whom they were intended. Only a relatively few of the posters are entirely without effectiveness. Many are striking productions and nobly portray the soul of the warring nations.

The posters divide themselves as to form, roughly into two classes: Those making their first appeal to the emotions, relying upon soul-stirring pictorial effect, and those making their appeal to the intellect by means of the printed word, relying little, if any, on pictorial effect. Many of the posters are the work of artists whose fame long since became international, notably Frank Brangwyn, Lucien Jonas and Steinlen and Raemaekers. Those posters presenting the most striking text have for their creators, men trained to effective advertising pleading. Each class of poster serves the purpose for which intended.

Again, war posters may be divided as to purpose into four classes: First, those making their appeal for blood and muscle—the recruiting posters; second, those calling for financial assistance to the governments—the war loan posters; third, those seeking funds for war charities; fourth, those appealing for co-operation—the economic and social service posters.

### Recruiting Posters and Their Work

Inasmuch as Great Britain alone at the outbreak of the war did not have complete command over her man power it was only in that country and in her colonies (and later in the United States) that use was made of recruiting posters. The British Empire's poster campaign for her armies was by far the greatest, the most unique and the most successful advertising enterprise the world has ever seen. And its success was attested by the fact that approximately 4,000,000 men were enlisted voluntarily before conscription was resorted to in any part of the Empire. In this recruiting campaign, as well as in the charity appeals, the art of Brangwyn and Spencer-Pryse, among other prominent British artists, was effectively employed. These artists have also given magnificent posters for many war charities of France, Italy, Belgium, Russia and Serbia.

The recruiting posters used in the British colonies naturally were imperialistic. They emphasized that the Empire, and not Great

Britain alone, was at war, and that with the Empire defeated the colonies would come under German rule.

### French and Italian Posters

France has produced the greatest number of beautiful posters, as could have been expected from a people who, joyously loving the beautiful, have seen their fair countrysides and sacred temples polluted and destroyed by a bestial brutal foe. And some of the French posters have in them more than beauty and pathos; they possess that cynical force which will make the German wince for many a year. The tragic figures of Steinlen, the delightful boys and girls of Poulbot, the stately drawings of Naudin, the majestic Cardinal Mercier of Fouqueray, the dashing soldiers of Faivre, the sketches of Forain, may be listed among the many famous posters by French artists.

Italy's war posters, except for the beautiful ones inspired by Italy's entrance into the war on the side of the Allies, notably the "Finalamente" and "Avanti," by Mittlecovitch, a Serbian artist, have been confined largely to appeals for its war loans.

### Russian War Posters

The war poster art of Russia is less generally known in this country than that of any of the other major Allies. And yet Russian artists have produced some of the war's most fascinating posters—fascinating largely because they depict an art with which we are less familiar. In these posters are portrayed the dashing Cossack, the stately and gorgeous ecclesiastic and the humble peasant.

Even the artists of Holland, that little land so threateningly surrounded by the frowning Teutonic hordes and so overwhelmed by the influx of Belgian refugees

son, who is the author of many American posters, "in order to get the message over. These posters have got to bring results. We're going to have coal posters, posters for Red Cross, war stamps and food, and they must convey the idea absolutely or they will be of no value. It is therefore up to the artists of this country to help the Government, and they're going to do it."

Mr. Gibson will leave this week for Washington to complete details before beginning work on posters for the third Liberty Loan.

### Rodin Drawings at the Bourgeois Galleries

A series of drawings by Rodin has recently been acquired by the Bourgeois Galleries, 668 Fifth Ave., where this timely exhibition may now be seen. These little drawings date from 1900 and give a concrete idea of the development of the artist who at that time started a new departure in his methods. His models were not allowed to pose in the ordinary sense of the term; they had to be constantly in movement, and the artist, pencil in hand, waited until he caught the desired attitude or gesture which he immediately transferred to paper, but without glancing at his sketch, thus keeping in constant touch with his model so as not to lose a single change of expression or movement. The early drawings show marked signs of this entire absorption in the model, for double lines are plainly visible, and the design appears crude, but soon the artist obtained complete mastery of his pencil and the later drawings are clear and perfect in every line. In 1905 he made the Japanese dancer Hanako the subject of a remarkable series of drawings. The one on view literally lives and moves in his wonderful girations. Another of the later drawings represents one of the little Japanese danc-



LE JARDINIER

Recently bought by Judge Gary



LA BERGERE

Fragonard

and interned soldiers and sailors of many countries, have devoted time and rare talent to the drawing of posters to raise funds with which to mitigate the sufferings of the unhappy strangers within the country's borders. The Belgian relief poster by Louis Raemaekers used in England is only one of several beautiful war posters by Dutch artists.

There has been as yet no great demand for posters in this country. The conscription act early in the war made posters for army recruiting unnecessary, while the Navy and Marine Corps have been without great difficulty brought to their full strength through volunteer methods. But the U. S. will need more and more posters as the war progresses, for men will be required constantly for the Navy and Marine Corps, and great sums of money will be required to fight the war and to provide funds for the care of American sick and wounded, as well as for their dependents at home. So American artists will have ample opportunities to display their talents.

E. S. Lee.

Charles Dana Gibson opened the exhibit on Monday aft. last, and Mr. E. S. Lee, who compiled the catalog, also spoke both entertainingly and instructively.

"We must be sure that our art grammar is right in our war posters," said Mr. Gib-

son, who accompanied the King of Siam on his visit to Paris in 1908, and who so enraptured the great sculptor that he momentarily contemplated abandoning the West and migrating to the Orient. A drawing for a diving nymph was done for a sculpture that is now in the Luxembourg. Many of the drawings are finished in color, rubbed in by the artist with his finger, which adds to the general effect of life and movement and is especially effective in the flesh tints.

### The Gary Fragonards

The reproductions of the two charming Fragonard panels recently purchased by Judge Gary, on this page, together with three others—which formerly belonged to M. Eugene Kraemer of Paris, have not been published before in this country. The entire series, as secured by Judge Gary, makes a notable addition to the art treasures of the country.

### Rodin Etchings at Public Library

Auguste Rodin executed several interesting dry-points, portraits of Victor Hugo and others. Several of these, as well as reproductions of illustrations which he made, form part of the S. P. Avery collection in the print room of the N. Y. Public Library. They, as well as a large drawing in color, which came to the library through the

## The Gorham Foundries

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Correspondence Solicited

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legacy from Lydia S. Hays of Pittsburgh, are displayed in the Stuart Gallery. To these have been added photographs of the important and large collection of sculptures by Rodin at the Museum.

### Rare Porcelains at Bonaventure Galleries

An exhibition of XVIII century porcelains is open at the Bonaventure Galleries, 601 Fifth Ave. The great manufactories of the epoch are well represented in this small but eclectic display where every piece is a work of art. The examples of Sèvres include statuettes in soft paste—marvels of grace—a tea set, a coffee service executed for Charles X and bearing the Bourbon arms and crown, and a remarkable bust of Benjamin Franklin in Sèvres soft paste, by Le Riche, 1788. The Dresden exhibit rivals in beauty of design and color that of France, in which are comprised some exquisite pieces of Chantilly porcelain, a "Groupe d'enfants" in Mennecy soft paste, and a unique statuette by the XVIII century artist Kruffé, in a pale yellow paste made of Lorraine soil, one of the most rare pieces exhibited.

Dresden Shepherds and Shepherdesses, decorative vases, figurines recalling Boucher or Fragonard, as in "Le Baiser," designed by Kaerndler, 1730, and two elegant figurines in Dresden soft paste, one entitled "Music," the other "The Jewel Case," are fine examples of great Saxon manufactories' XVIII century productions. Two groups, one in Ludwigsburg porcelain, designed by Le Jeune, the other from Frankenthal, a design of Carl Theodor, 1761, and four pieces of old Chelsea porcelain, "Shepherd and Shepherdess," "Diana" and "Grape Vender" must also be mentioned.

### Women Painters' and Sculptors' Exhib'n

The annual autumn exhibition of the National Association of Women Painters and Sculptors is on at the Arlington Galleries, 274 Madison Ave., to Dec. 22. Two prizes have been awarded by the Association's jury of awards, the Helen Foster Barnett Prize to Hilda Belcher for her "Sleep," and the National Association Prize to Florence G. Lucius for her sculpture, "Bronze Figure." The 181 sketches in the exhibit include Alice Worthington Ball's "Old Doorway, Newburyport," Jane Petersen's "Revere Beach," Alice Judson's "The Wharf" and "In the Harbor," all worthy of mention, while the general standard of excellence noted in former exhibitions of the Association is well maintained by the other exhibitors. The small miniature display is good, and the same may be said of the sculptures in which Neilson Stern's "Spirit of Night," her "Torso of a Dancer," and Annett Saint-Gaudens' "Little Girl."

(Continued on page 6)

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## ART BOOK REVIEW

HISTORIC SILVER OF THE COLONIES AND ITS MAKERS, by Francis Hill Bigelow. Copiously illustrated. The Macmillan Company, \$6.00.

The author of the present volume has long been interested in the subject of American silver. He formed the Boston Museum's collection of American silver in 1906, under the inspiration and with the encouragement of Mr. R. T. Haines Halsey, and the vast amount of information he has gathered, relating to American silver, is authoritative. He knows his subject from intimate contact, and first-hand knowledge, derived from actual collecting.

The American silversmiths not only pursued their craft with success, but were also prominent citizens, and discharged many public duties. Just as the silversmiths of the Old World were versed in other crafts, so, too, were the silversmiths in the Colonies. Many were notable engravers of prints, bookplates and paper money; others seem to have discontinued their craft, and became merchants of distinction; a number of the Boston silversmiths were members of the Ancient and Honorable Artillery Company.

The early American silver, as in the case of our early architecture and furniture, is thoroughly characteristic of the taste and life of the period, in America. Simple in design, and substantial in weight, it reflects the classic mental attitude of the people. Certain English pieces drifted to this country as gifts or to fill orders sent from here.

Art lovers may well rejoice, however, that the people, as a whole, were obliged to patronize home talent, otherwise we should not now possess the examples of silver, furniture, glass, miniatures, silhouettes and portraits, which are only just beginning to be appreciated by our museums and collectors.

Many silver vessels of Colonial days are "little monuments of American History," since they bear the names or initials of men famous as governors and soldiers, Puritan leaders, and prosperous merchants, prominent citizens and eminent divines.

The name of Paul Revere is pre-eminent as a silversmith and many of the pieces fashioned by him are illustrated in the Bigelow book, and many of the other illustrations are of notable pieces, and are reproduced in the book for the first time.

Collectors of silverware of the Colonial period will find the book indispensable.

The New York School of Applied Design for Women is represented, with other leading art organizations on the recently organized Art War Relief Committee, and representatives of the School are doing excellent work in the preparations to make the committee a needed and useful addition to the organizations "helping to win the war."

The Liberal Club, of 137 Macdougall St., next door to the "Dutch Oven," has been holding an exhibition of modern pictures. The catalog contained 61 numbers and included oils, watercolors, drawings, block prints, etc. The following were contributors: Alger Bouche, Becker, Coleman, Chaffer, Dasburg, Dickinson, Frost, Fuller, Frueh, Gminka, Glintenkamp, Goldberg, Mager, Pandick and Rohland.

## THE EAKINS' EXHIBITION

The officers of the Metropolitan Museum acted wisely in extending the Memorial exhibition of the works of Thomas Eakins, in the Morgan Porcelain Gallery—perhaps the finest single gallery in the museum—and which was to have closed last week. We would strongly urge all art-lovers not to miss the opportunity that the display affords of seeing and studying the representative expression of the art of one of the few really great painters America has yet produced.

Deriving his chief inspiration from Couture and, naturally influenced by Rembrandt, Eakins, as is proven by this representative display, had an almost dynamic force and expression of his own. His is a virile art—an art not in any possible way weakened by the influences which have so diverted the brush and emasculated the strength of many of his contemporaries, both here and abroad. His subjects were chosen from the strong of the earth—not the weak—and he even intensified, at times, their vitality, as witness his striking portrait of John McClure Hamilton and other men.

The art of few modern painters grows with study, but that of Thomas Eakins more and more impresses itself upon the visitor each time when seen. Who can stand before the "Anatomical Lesson," even with memories of the Amsterdam Gallery, or the "Gross Clinic" without having the best of all proofs of a great work of art—the unconscious thrill that binds and holds.

## WAR POSTER COLLECTING

It is to be hoped that no student of the history of the great war and no lover of poster art will fail to visit the exhibition of the War Posters of the Allied Nations, which we have organized, in co-operation with the Arden Studios, and which is now in progress in the Arden Gallery, 599 Fifth Ave., until Dec. 22.

The first week of the exhibition, now closing, has been devoted to the showing of the Recruiting Posters of Great Britain and her colonies, and the United States, and it is most interesting and instructive to see how the appeal to the youth of these countries, which alone were under the necessity of having Recruiting Posters, was made through dramatic composition, color and sentiment. It must be confessed that the English Recruiting Posters, as a rule, surpass those of the United States in excellence of design, color and artistic flavor. Such Posters as "The Sword of Justice" and "The Lion and His Whelps" we have not equalled.

Next week will bring the French, Italian and Russian and other distinctive War Posters, and during the third and closing week will be shown the War and Charity Loan Posters from all the nations.

The value of these records of the great war is proven by the great rise constantly taking place in their values; and we would advise those who may have the urge to make collections of War Posters, and we know of no more fascinating and educational pursuit, to start their collecting without delay, as already several of the best Posters are no longer obtainable.

## CORRESPONDENCE

## Who Can Help Him?

Editor AMERICAN ART NEWS.

Dear Sir:

I have an engraving by V. Green of "Samson being betrayed by Delilah" after Rubens (printed in colors) I cannot find any record of any having been printed in colors, although I have made inquiry at the N. Y. Pub. Library, the Cong. Lib., the Boston Athenaeum, and from several dealers. There must be some one who knows.

Yours truly,

Henry A. Martin.

Washington, D. C.,

Dec. 5, 1917.

## French Not a Barnard Lincoln Partisan

Editor AMERICAN ART NEWS.

Dear Sir:

I would like to say that in a recent talk with Mr. Daniel Chester French he told me that he does not wish to become a partisan in the controversy about Mr. Barnard's Lincoln. He said: "I do not wish my name to appear either for or against the statue of Lincoln."

Very sincerely yours,

"The Touchstone,"

Per Mary Fantin Roberts, Editor

Nov. 27, 1917.

## The Barnard Lincoln

Colin Campbell Cooper writes the N. Y. "Sun" as follows:

"The right of publicly expressing an opinion on a public matter cannot be denied to either the individual or the collective body, although it may call down personal condemnation and contempt, as in Mr. MacBride's article in 'The Sun' of November 18 anent the action of the Council of the National Academy of Design in regard to Mr. Barnard's statue of Lincoln. It is very regrettable, of course, that the members of the council should be relegated in this way to the realms of 'unimportance' and 'insignificance,' but it can't be helped. For the sake, however, of correcting any false impression which may have been given, it seems well to call attention to the exact wording of the resolution passed by the council. It was that 'the members of the council as here assembled do not consider that the statue adequately portrays Lincoln'; that likeness and character are essential and that the council was unable to distinguish such traits in this work. It will be noted that in this resolution there is no expression of opinion as to any artistic qualities the statue may possess.

"There has been an unfortunate and a particularly rude attack made by several newspapers and magazines against this work of Mr. Barnard, which, whatever may be said, is undoubtedly a serious endeavor to express his ideal of our great President.

"I have found, in spite of the harsh criticism of details which might easily prejudice one's judgment adversely, much that is admirable and much that—from my 'unimportant' standpoint—seems of fine sculpture; yet because of the reasons expressed in the resolution of the council, and because of the continued controversy over the statue, it would seem unwise to send such a work to our friends abroad.

"It is 'inadequate' because a gift of the kind should not be an object for vituperative attack, and—if possible and compatible with good art—should be within the intelligence of the people who send and to whom it is sent.

"We have popular representations of Lincoln—good ones too—which have stood the test of both artists and public. This being the case, is it not unfortunate to send a work which, by prolonging the controversy or by reason of any difficulty in understanding its qualities, deranges or obscures the vital object of the gift; that object being the presentation to the people of England and France of the human symbol of our democracy?"

## Japanese Artist at Sunwise Turn

A young Japanese "modern," Riichiro Kawashima, who was making a place for himself in Paris when the war broke out, has placed some of his works on view at the Sunwise Turn, 2 E. 31 St. Oils, water-colors and lacquer form the present exhibit, but the artist is also a fine craftsman, doing furniture, weaving batik-dyeing, etc. A cursory glance at the series of paintings and lacquer suffices to impress one with the feeling that an unusual and very individual talent is revealed in these works, of which a fuller review will appear next week.

## CIVIC ART EXHIBITION

Under the direction of the Women's City Club of New York, the first of a series of winter exhibitions of civic art is now on in the club's room in the Vanderbilt Hotel. It was arranged by the chairman of the committee on civic art, Mrs. Meredith Hare.

## OBITUARY

## Sir Charles Holroyd

Sir Charles Holroyd, late director of the National Gallery and a noted authority on art, died in London, Nov. 19, aged 56. He was born in London, April 9, 1861, was educated at Leeds Grammar School and Yorkshire College of Science, and when 18 went to London to study at the Slade School under Legros. There he won the chief prizes for painting from life, landscape painting, etching and composition, and also a traveling studentship which enabled him to live and work for two years in Italy. During that time he worked at painting, and also became an enthusiastic critical student of old Italian art. One of the after-fruits of his studies in Rome was a volume on Michelangelo, consisting partly of a new translation of Condivi's "Life."

Returning to London he became assistant teacher at the Slade under Legros, and a frequent exhibitor at the Royal Academy and elsewhere, his pictures reflecting in an equal degree the influence of Legros and the Italian Renaissance. He also became a member of Sir Seymour Haden's newly-founded Royal Society of Painter-Etchers, and for several years worked so hard at etching that he produced nearly 300 plates of excellent quality, among which may be mentioned the "Monte Oliveto" set, and several illustrating the English Lake district. In 1891 he married the daughter of the Hon. J. A. Macpherson, of Melbourne, and in 1897 was appointed first keeper of Sir Henry Tate's newly-founded National Gallery of British Art at Millbank.

In 1906, on the resignation of Sir Edward Poynter, he was appointed to the directorship of the National Gallery, a post which he held for two terms of five years, when failing health prevented his seeking reappointment. He was knighted in 1903.

His period of office at the National Gallery was marked by many important acquisitions, especially those of the Rokeby "Venus," by Velasquez, the Duke of Norfolk's portrait of Cristina of Denmark, by Holbein, and the Mabuse "Adoration of the Magi," from Castle Howard, and by at least one great piece of administrative work—namely, the bringing out of a number of neglected canvases from the vast Turner bequest, and the transfer of a large portion of that bequest to the Tate Gallery. Within the last few years Holroyd's duties had involved him in successive anxieties of the gravest kind, first from the consequences of suffragette violence and afterwards from the Zeppelin danger.

## Walter Hale

Walter Hale, actor, artist, and author, who has appeared upon the stage in many prominent roles, and whose etchings have been exhibited in the Paris Salon died Tuesday last, at his home in this city, aged 49.

The artist, in the summer of 1916, passed several months behind the British lines, in northern France, sketching and preparing articles to go with his drawings. He spent two hours at night on the ramparts of Verdun watching the cannonading. In 1915 he visited the front in company with Owen Johnson, the writer.

He was a member of the Royal Society of Etchers.

In 1899 he married Louise Closser, and both thereafter played during the winter months, and travelled, sketched and wrote in the summer. Mr. Hale was born in Chicago, in 1869.

## John Charlton

John Charlton died recently in London, aged 68. He had lost his two sons in the war, and sank rapidly under that great bereavement. By the public he will be best remembered through a number of spirited double-page illustrations in the "Graphic," and his picture of the Royal procession at Queen Victoria's Jubilee, which was followed ten years later by a Diamond Jubilee picture, both commissions from Windsor. He was more especially a painter of horses and hunting scenes, and many, probably most, of his works will become heirlooms in the houses of country squires. The best of them were collected earlier in the present year and exhibited in Newcastle-on-Tyne.

## Edward Cotter

A dispatch from Ishpeming, Mich., to the Chicago "Post," announces the death of Edward Cotter, of Salem, Mass., a landscape artist, as the result of a hunting accident several weeks ago. For some years he had charge of the landscape work of the Cleveland Cliffs Iron Company.

While hunting near Lake Lauris, Cotter fell from a stump on which he was standing when his shotgun kicked as he fired at a flock of partridge, and a small twig punctured his back. Several days later he was stricken with paralysis, which caused his death.



## LONDON LETTER

Nov. 27, 1917.

An exhibition of the Royal Society of British Artists without an example of the work of its President, Frank Brangwyn, is remarkably like "Hamlet" without its prince, but nevertheless there are various reasons why one should pay a visit to the show. There is, for instance, R. Higgins' "Soldiers' Canteen," a spirited and vital piece of painting, in which he shows his fine sense and mastery of color. There is also the "Moonlight Fantasy" of Enraght Moony, a charming little imaginative poem in paint which unobtrusively holds the attention, while more ambitious attempts recede into the background. These and a few other canvases all constitute "raisons d'être" for the holding of an exhibition of this sort in these troublous times, though they do not altogether raise the show to the high level of merit that has been attained in pre-war years.

## Watercolorists Painters Exhibit

For some obscure reason, which I cannot pretend to fathom, the exhibition of the painters in watercolors, on the other hand, seem to have reached an even better average of merit than one has been accustomed to in the past. A "paraphrase" is the description given by Charles Sims to his "Three Graces" and certainly he has brought a new interpretation to a well-worn theme, challenging in his simplicity of manner and naiveté of treatment, comparison even with the Old Masters. Clausen's study of "Autumn Moonlight" is another exceedingly individual work, which scorns the accidental and emphasizes the essential. As time goes on, a greater variety and depth are discernible in this artist's work, which still sacrifices none of the sincerity of its early period.

## National Gallery's War Time Acquisitions

When the day arrives for the treasures of the National Gallery to be once more open to the public in their entirety, one will enjoy the privilege of viewing several important acquisitions made during the war, and, for the time being, hidden away from motives of safety. Among them will be the "Holy Family of Jordaens," a charming work, but perhaps more distinctly domestic than devotional, a fact which may be accounted for by the figures having been drawn from members of his own family as models. His son Jacques is the St. John of the group and is depicted holding up for the delectation of the infant Jesus a bird-cage, whence a parakeet has flown forth to show off its gay plumage to the holy child. The Virgin is a buxom, comfortable matron of distinctly Flemish type; she is the daughter of Jordaens' master, whom he married in 1616, and the Christ in her arms is drawn no doubt from her own youngest daughter. There has been practically no attempt to emphasize the divine nature of his destiny. He is simply a healthy, well favored infant with no thought but for the attractions which he perceives about him. But in spite of the indifferent adaptation of the artist's manner to his subject, there is a vitality and frank homeliness about the canvas which render it of great attractiveness and its very ingenuousness and lack of self-consciousness give it peculiar merit.

Another picture which has recently been added to the national collection is the "Incredulity of St. Thomas," by Guercino, one of the finest works of this XVII century master. Its color is deep and rich, its composition of great elegance, and the lighting extremely skilful. It has, of course, the studied, somewhat artificial grace characteristic of this particular period, but the mastery of the handling goes far to compensate for its lack of spontaneity. The expression of the Christ, as St. Thomas placed his fingers upon his side, is of extreme sweetness and benignity. Yet a third picture which has lately been added to the Trafalgar Square treasure-house is the portion of the Pesellino altarpiece acquired from Lord Somers's collection.

## Bone's War Etchings Shown

The Autumn exhibition at the White-chapel Art Gallery consists of a number of Muirhead Bone's war drawings of the Western front, the munition centers and the navy, also several works by the late Director of the Gallery, H. Samuel Teed, who met his death in France some little time ago. The latter show a temperament unsuited to the brutalities of war, for there is something extremely sympathetic and appealing about his renderings of the virginal beauties of old English provincial towns. The Bone drawings emphasize anew aspects of London and of the architect—the artist's suitability to the post conferred upon him, for they are no mere transcripts but infinitely suggestive sketches of the most heroic struggle that the world has yet known. They are big without the distortion that too often accompanies big things. It was a happy idea to introduce these drawings to the People's Gallery, where their topical interest will draw many thousands to their study. This East End Gallery has from its inception justified its existence and the way in which its exhibitions have been selected has resulted in its having become a real force for refinement and culture in the district.

## SUES AMERICAN COLLECTOR

A lawsuit brought by Mr. E. M. Hodgkins, the dealer of the Rue de Berri, Paris, against Mr. Lucian Sharpe of Brattle St., Cambridge, Mass., to recover the sum of approximately \$250,000, is attracting much interest in Paris art circles.

It appears that on Oct. 20, 1910, Mr. Hodgkins sent a summons to Mr. Sharpe, which said:

"I have had various transactions relating to art objects with Mr. Lucian Sharpe. On Oct. 11, 1915, I sold him a series of tapestries for £20,000 sterling (\$100,000), this sum to be paid at the end of one year, namely, on Oct. 11, 1916. Mr. Sharpe had the right of returning the series during this year, if he desired to do so. I had agreed to take back the tapestries, on the condition that the purchaser should pay me an indemnity of £1,000 sterling (\$4,870). But before the expiration of the delay of one year, Mr. Sharpe settled his bill, thus depriving himself of the right to return the weaves.

"In Jan., March and May, 1916, Mr. Sharpe, then residing at Cambridge, Mass., purchased from me certain objects that he had seen in my exhibition rooms. These were wood carvings, pictures, portraits, etc. The sum total of the sale, deduction made of a small picture of a saint, came to £88,550 sterling (\$431,235). One-half of this sum was to be paid Oct. 15, 1916, the balance, March 15, 1917.

## NEW ORLEANS

Mr. Hunt-Henderson has been accumulating a group of Whistlers, but until the pictures were shown in the Delgado galleries perhaps none realized what an impressive group of the master's works he owned.

For such an exceptional occasion two of the large upstairs galleries of the museum were cleared, the walls specially draped and the art works hung under Mr. Henderson's own supervision so that they might have the best possible setting.

It was Whistler the etcher who first attracted Mr. Henderson's artistic attention, but, although his twelve examples in that medium still hold first place in the handsome catalog of the exhibit, in number as in size, they are surpassed by 81 lithographs which latter form one of the finest collections of Whistler's lithography extant. Mr. Henderson has also secured seven original paintings, a pastel and a drawing, by the famous American.

Among the paintings are the "Unfinished Portrait of Miss Maude Franklin," "Harmony in Blue and Silver" and "Nocturne en Bleu et Argent."

Among the 116 etchings, "Nocturne Furnace" has the honor of having been the first of the collection. A single lithograph was loaned by Gideon T. Stanton and one etching was loaned by "W. H."

Mr. Henderson has prepared a most attractive catalog, illustrated by a number of

## PARIS LETTER

Paris, Nov. 21, 1917.

A "one-man show" of unusual interest is that of the recent work of Harry B. Lachmann, the young American artist whose career has been so extraordinary, as to excite the wonder even of some of the highest French authorities upon art. It was at the suggestion of M. Benédite, the conservator of the Luxembourg Museum, that Mr. Lachmann decided upon this present exhibition. M. Georges Petit offered him spontaneously the use of his galleries. It may be noted in passing that Mr. Lachmann has sold a large picture to Mr. Herbert Livingstone Satterlee of New York, and that it has been hung in close proximity to a remarkable Gainsborough, which is surely in a certain sense a test of its merit. I may say without too much indiscretion that the French Government has indicated its desire to become the possessor of one of Lachmann's paintings. He was elected not long ago a member of the Société Internationale des Artistes et Sculpteurs.

## Emphatic Projection

Among the characteristics of Mr. Lachmann's work are force, surety of touch and a fine, decisive sense of color. In his studio in the Montparnasse quarter I asked him the other day whether he recognized any healthful influence upon legitimate art as emanating from the "cubist" movement. His answer was affirmative, and I verified my impression, in examining certain of his pictures, that they would perhaps have been executed somewhat differently if he had not studied carefully the meaning and logical outcome of what may be termed the "cubist" idea. All that Mr. Lachmann owes to "cubism" is probably the more emphatic "projection" of the things that he paints. Happily, there is not the slightest suggestion of any "freakish" tendency in his work.

The collection at the Petit Galleries includes some remarkable visualizations of Notre Dame de Paris, a refreshing and decorative view of the port of Douarnenez, and some charming views of Moustier-St.-Marie in the Basses-Alpes, of Luzerche in Corrèze of St.-Germain-des-Près and St.-Nicolas-du-Chardonnet at Paris.

## Another American Tombola

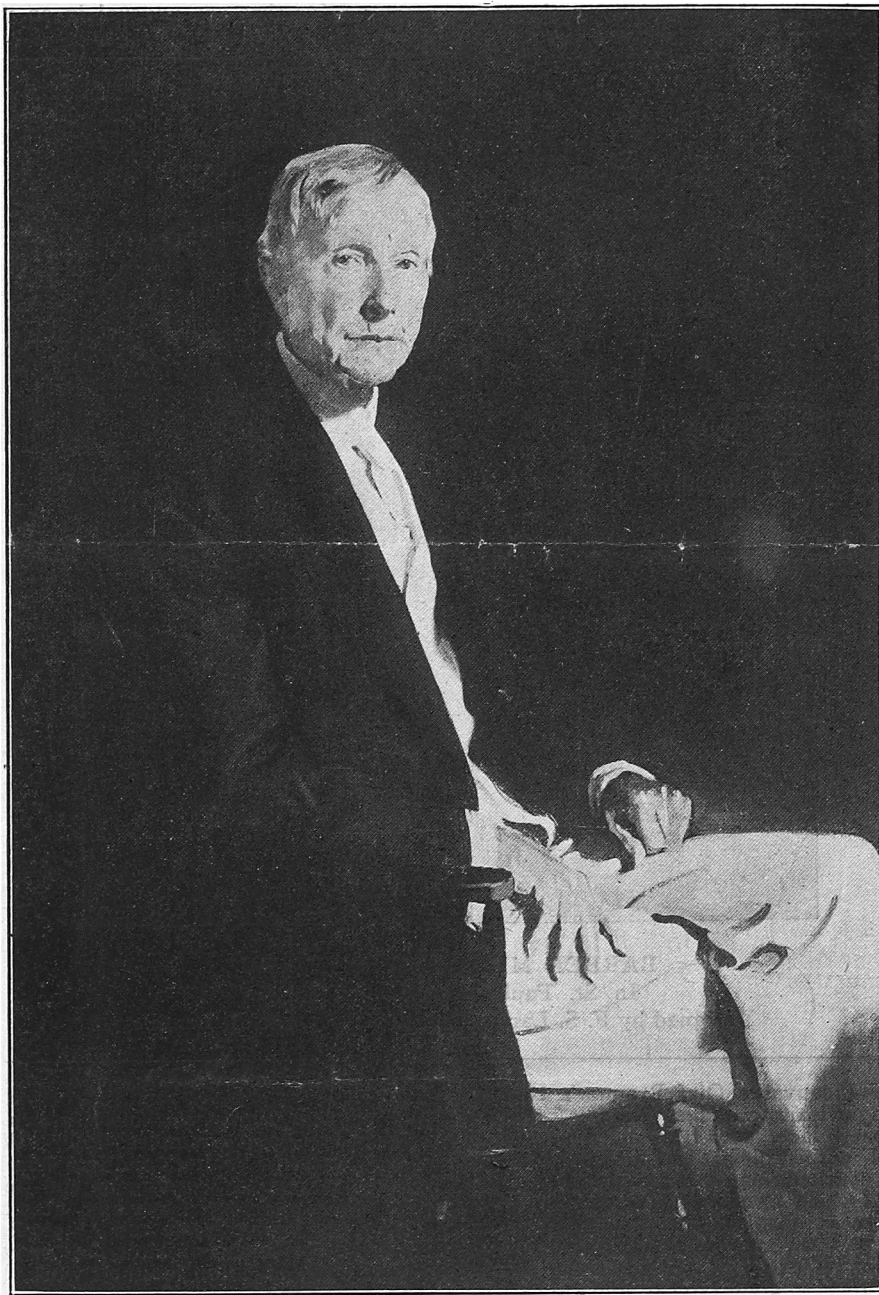
Another tombola in aid of a war charity is to be held by the American Art Association, and probably some of the newer pictures recently hung on the walls of the clubrooms in the Rue Joseph Bara will be offered as prizes. Members of the association not infrequently like to try on their fellow-artists some of the fresh ideas that they are working out. Hence the ever-changing procession of canvases on the walls of the clubrooms is rarely without some special interest. H. O. Tanner, Edwin Connell, Parke Dougherty, Clarence Gihon, Cameron Burnside, Clifford Snyder, Mr. Gaesslen, Morton Johnson and H. C. Lee are all well represented there at the present moment. Mr. Johnson and Mr. Lee have lately been developing individuality.

A group of painters of long recognized eminence is exhibiting at the Petit Galleries in aid of the charity work of the "Amis des Artistes." Albert Besnard sent, from Rome three exquisite views of the garden of the Villa Médicis; Charles Cottet, three marines, the atmosphere filled with the poetic Breton sadness; André Dauchez, landscapes painted with the cold and pallid light effects for which he is noted; Rene Menard, rural views in his well-known Virgilian style; Alfred Roll, an amazing crayon drawing in colors, "La Damné"; and there are also pictures by Henri Martin, René Piot, Mathilde See, Desvalliers, Abel Faivre, Gilsoul, Prinnet, E. Bastien-Lepage and many others. A portrait of General Pershing, by the Russian artist, Micheline Resco, which has been purchased by the French Government, and is deserving of a particular mention.

## An English "One-Man Show"

While so many artists, French, English, and even Americans, have been occupying themselves more or less with pictorial studies of the multiple phases of the war, it is in a sense a relief to come upon an exhibition of freshly produced paintings which are quite as remote in subject and feeling from the great cataclysm as if they had been executed in another planet. Such are the works of Kenneth Maciver Morrison, the English artist, now shown at the Galerie Louis Marseille in the Rue de Seine. Mr. Morrison was apparently desirous of shutting out from his imagination, while he worked, the horrible nightmare which is convulsing the world, and he benevolently hoped to woo his admirers to this same forgetfulness. He has succeeded in some degree. They at least enjoy, without haunting terrors, the moments that they pass before his oils, pastels and watercolors. He presents mostly interior views, still-lives, portraits of women in vivid tints and summer scenes in that most English-like of French provinces, Normandy. He has seized with remarkable cleverness on the picturesque natural and architectural features of "Les Andelys," the ancient stronghold of Richard Coeur de Lion, and its surroundings.

B.-D.



JOHN D. ROCKEFELLER

John S. Sargent

"These art objects were forwarded to Cambridge, and Mr. Sharpe expressed his entire satisfaction, manifesting it by letters and telegrams. And yet, on Oct. 20, 1916, he had not paid me, according to our agreement, the half of the purchase price, or £44,275 sterling (\$215,619).

"To this I must add that Mr. Sharpe, having decided to construct in his Cambridge house, French windows, in order to have his windows in keeping with the French wood carvings and furniture, he requested me, on May 2, 1916, to order fourteen French windows to match the wood carvings previously sent. The price of these French windows amounts to 20,000 frs. (\$400), apart from freight charges, which sum has never been paid me.

"Thus, I ask for payment, on the one count, of 1,238,845 frs. (approximately \$250,000), representing the first half of the sum due Oct. 15, 1916, and on the other count, of 20,000 frs. (\$4,000) for the French windows."

reproductions hors texte, and with the interesting provenance of many of the pieces given in fewest words. One is from the collection of Oscar Wilde and the "Miss Maude Franklin," or "Maude," as she is more usually called, has the distinction of having never before been exhibited. This painting was for thirty years in the private ownership of Mr. Thomas Way.

At the recent National Farm and Live Stock Show there were excellent examples of the work of William Keith, Max Weyl, Luis Graner, Walter Hartson, Gustave Wolff, Harry B. Lachmann, Charles W. Boyle, and many other well-known artists.

There are on exhibition at the Delgado Museum a large and exceptionally interesting landscape by George Inness; a good Schreyer, but not up to the Schreyer donated to the museum by Mrs. Hyams, and a fine bucking broncho by the late Frederick Remington, and two examples of the late Augustus Koopman, one of which, "The Shrimpers," was exhibited at St. Louis.



## EXHIBITIONS NOW ON

(Continued from page 3)

## Watercolor Drawings by Kay Nielsen

At the Scott and Fowles galleries, No. 590 Fifth Ave., Mr. Martin Birnbaum has arranged an exhibition of some 67 watercolor and pen and ink drawings, and five etchings by the young Scandinavian (Danish) artist and illustrator, Kay Nielsen, who made almost a sensation in London in 1913 on his first public introduction to the English art loving public, at the Dowdswell galleries.

The artist, Mr. Birnbaum relates in a characteristically enthusiastic and appreciative foreword to the catalog of the display, "gave up the study of medicine for that of art and from 1904 to 1912 sat at the feet of Jean Paul Laurens, Lucien Simon and his fellow Dane, Christian Krogh, in Paris." "There" continues Mr. Birnbaum, "the originality of his intellect was soon recognized alike by masters and comrades in the Latin Quarter." His first production was a series of pen and ink drawings, which he called with characteristic youthful Scandinavian morbidity, "The Book of Death," and which in imagination, of at times a depressing quality, recalling in a milder way Blake, is, at the same time, so dainty and so filled with sentiment and romance, as to greatly appeal. And these first drawings are remarkable also in technique and quality of surface. Witness the velvety quality of the black gown in one of the examples for instance.

As an illustrator, for the young artist soon turned towards this branch of art expression, Nielsen, at once proved his ability, and above all his sensitive appreciation of an author's meaning, as witness his plates for the Fairy Tales of Hans Christian Andersen. Through these, as through all his work, runs that sense of daintiness, feeling for decoration and sentiment and all are exquisite in workmanship. He suggests, at times, Dulac, at another Bakst, and again Beardsley, and Mr. Birnbaum also sees in his work a touch of the Rackham, who is so little known to American art lovers.

A dainty, graceful, skillful and refined artist is Nielsen, as those art lovers who may visit and who are commended to visit the present display, will surely say.

## Garden Pictures at Touchstone House

Two interesting exhibitions are now on at the Touchstone House, 118 E. 30 St., to Dec. 16. Ella Condie Lamb is showing garden paintings and landscapes, and Frances Benjamin Johnston her photographic studies of gardens East and West. Mrs. Lamb is well known as a painter of portraits and murals, but in the present exhibition she also proves herself an able landscapist. Her paintings are, for the most part, taken from the intimate subjects around Mrs. Lamb's home in Cresskill, N. J. The only exceptions are two charming English scenes and one small painting on the Hudson River. The garden scenes were painted in her own garden. There is a delightful group of landscapes in autumn colors. Mrs. Lamb is especially fond of silver birches, and these she has painted in their changing aspects throughout the year. Probably the most striking of her paintings is "The Blue Valley." This picture has silver birches in the foreground, and a wonderful effect of distance looking out over the valley. As a whole, Mrs. Lamb's exhibition is extremely charming and intimate.

Frances Benjamin Johnston is showing photographs of "Gardens, East and West." Miss Johnston has been interested in this branch of photography for three or four years and her pictures, while reproducing the beauty of the gardens, are in themselves works of art. Among the Eastern gardens represented are "The Orchard," the estate of James Lawrence Breese at Southampton, L. I.; "Très Choisis," the residence of Mr. and Mrs. Albert Herter at East Hampton; the "Cannonball House" and garden at Ridgefield, Conn., the property of Mr. and Mrs. Cass Gilbert, and "Hammersmith Farm" at Newport, R. I., the estate of Mrs. Hugh D. Auchincloss. The photographs of Western gardens were all made in Cala, and show a decided contrast to the Eastern gardens. In several of these the live oak is used most effectively and the mountains often play their part for backgrounds.

In the "Touchstone Magazine" for December there is a good article on Miss Johnston's garden photography, with several beautiful reproductions.

## Pennell at Public Library

The Prints Division of the N. Y. Public Library has arranged, in the Stuart gallery in the Library building, an exhibition to last through the month, of Joseph Pennell's lithographs illustrating war work in America, similar to the many now in progress throughout the country.

The joke of the Art Season is Hauptstengl's "Removal Sale."

## A Canadian Artist's Exhibit

Paintings by Archibald Browne, a Canadian artist of distinction, are now on exhibition—for the first time in N. Y.—at the Babcock Galleries, 19 E. 49 St., through Dec. 15. Mr. Browne has been called the "Canadian luminist," and a glance at his work is sufficient proof of the aptness of the designation. A series of landscapes, suffused with light, so brilliant, and withal so delicate, that, as an eminent critic has said, "it strikes to the core of one's artistic sensibility," form the present exhibit, and are delightful portrayals of Canadian scenes. Dawn, sunrise, sunset, moonlight, every aspect of sky and earth, are represented in such canvases as "Morning in the Valley," taken from the artist's studio window, Valley of the Don, "Golden Afternoon, Scarborough Bluffs, Lake Ontario," "Twilight Pastoral, The Narrows, between Lake Couchiching and Simcoe," "The Sunset, Sherbrooke, Quebec," "Approaching Night, Kleinberg, Ontario," "The Last Gleam, St. Ann's Mountain," and "Evening Glow, below Quebec." These are all exquisite in color, atmosphere and poetry of conception. The smoothness of the brushwork is remarkable and is allied to a vigorous technique that renders Mr. Browne's work as realistic as it is idealistic.

## MacDowell Club Exhibit

Paintings by a group of ten artists are on view at the MacDowell Club, 108 W. 55 St., through Dec. 9. Among the most

## Exhibit of Benson Etchings

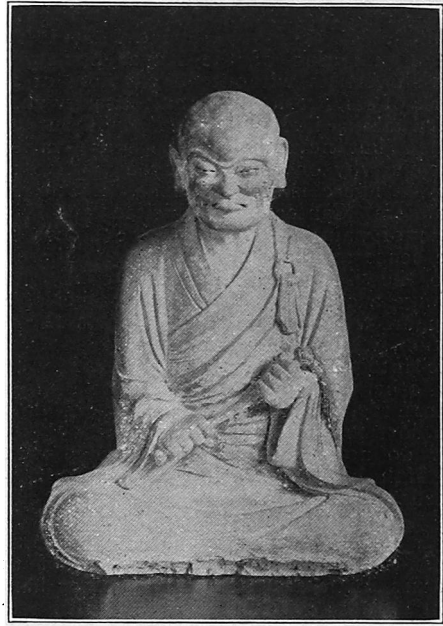
Frank W. Benson of Boston, who is perhaps best known for his figure pieces as a painter, and who is a member of "The Ten," is represented by a sprightly group of etchings at the Kennedy Galleries, 613 Fifth Ave., which is of special interest to sportsmen, for the series includes wild birds on the wing and the artist has caught their spirit of motion admirably.

As a visitor to the gallery remarked: "Not all sportsmen may be expert in the mysteries of art, but they know a wild bird in action when they see it." That is just the impression conveyed by these etchings of bird life.

Among the recent etchings by Mr. Benson may be mentioned "The V," a familiar subject in the fall, when birds are flying southward; "Snowy Herons," "Scaling Down," "Swans and Teal," "High Flying Ducks," "Mallard Drake," and a study of geese. The exhibition will continue through December.

## Paintings at the Orange Gallery

The work of five young artists is on exhibition at the Orange Gallery, 123 E. 57 St., and is of interest from the point of view of the promise it gives for the future of the exhibitors. The most striking canvases are those of Olaf Olson, "The Brook," "Unloading Fish," "Low Tide" and last, but not least, "Fish Gossipers" showing qualities of composition and drawing combined with strong color that are unusual in so young



DISCIPLE OF BUDDHA  
Hard Pottery—At Lai-Yuan Gallery

## Chinese Antiques at Lai-Yuan's

A consignment of rare Chinese antiques, received recently by Lai-Yuan, 557 Fifth Ave., includes a remarkable set of sky-blue Sung pieces, beautiful in glaze and color, one piece, a tall vase, curiously marked with brown feathery wave-like figures, due to an accident in firing. There is also an unusual quarter life-size seated figure of a Disciple of Buddha, reproduced on this page, of hard pottery, coated with a cream-blue glaze, painted in polychrome, and most effective in expression. Another half life-size standing stone figure of a young woman, holding a bottle of elixir, the Ava Leuketevala, with 11 small carved heads above on a stone slab background, is also fine in execution and expression, and a pair of great stone heads (sixth dynasty), each with a hole in center of the forehead, which formerly held a valuable jewel, are noteworthy.

Some exceptionally beautiful old Chinese paintings are a notable addition to these treasures. They comprise a full-length seated portrait of a man, delicate in color and lifelike in expression, two extremely decorative and finely composed landscapes, one representing a fierce rain and wind-storm, and one of the meeting of a mother and son; the latter returning from college, in a landscape under a waterfall, almost modern in feeling and sentiment.

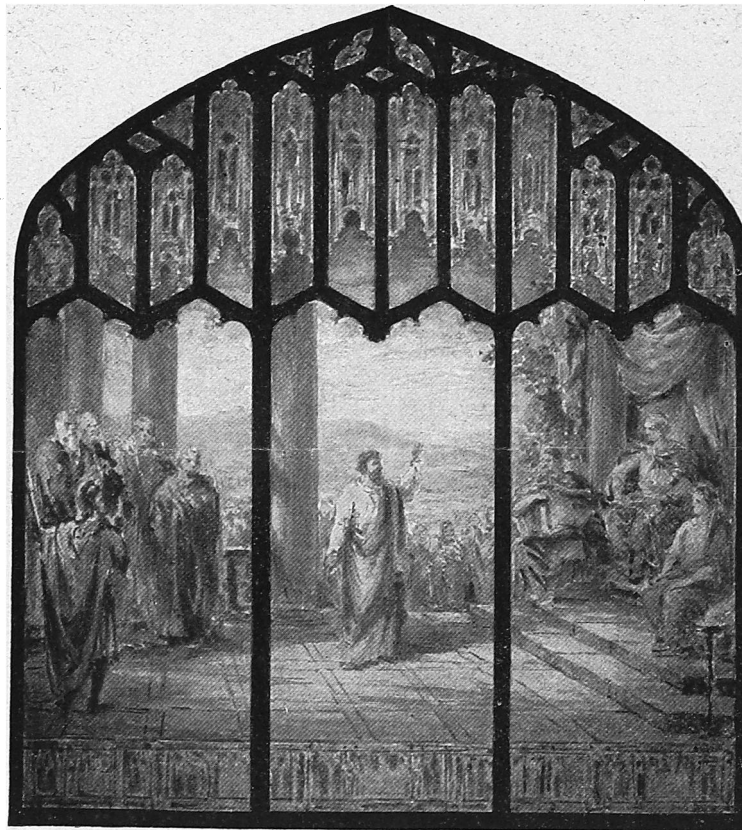
## Herbert Barber Memorial

An important stained glass window was recently unveiled in St. Paul's Episcopal Church, Englewood, N. J., with impressive dedication ceremonies. The window was presented by Mr. James Barber, as a memorial to his brother.

The subject represents the Apostle Paul before King Agrippa, defending himself against the charges of the Jews. King Agrippa and his sister, Bernice, were visiting the Roman Governor, Festus, and hearing of this unusual case, the King resolved to have it tried before him, and going in pomp to the Court of Justice, summoned Paul before him and called upon him to defend his doctrines, in the course of which he made so profound an impression on King Agrippa, that he said: "Almost thou persuadedst me to be a Christian."

The window is the work of Frederick Stymetz Lamb and has been carried out under his personal supervision by Messrs. J. and R. Lamb in their studios on lower Sixth Ave. The figures and the architectural setting to the enthroned monarch are so combined as to bring the sunlight effectively upon the central figure of St. Paul, who stands making his argument before the Emperor and his sister, while courtiers and attendants fill the space behind. In the middle distance a great concourse of people is seen beyond, while the landscape forms a fitting setting to the central standing figure. The work is a fine expression of the art of stained glass and has been under way during the past year, time being essential to execute a memorial of such importance. It combines the best features of both the foreign school and the more modern American note sounded by the late Mr. LaFarge.

The window fills the entire west end of the church, and is divided into three parts, with intricate tracery above, and in connection with the window a unique treatment of woodwork has been designed, which includes not only the constructive tracery at the top, but also fills the entire lower wall where a great exedra of carved oak is placed. The intricate wall panels support four niches with canopies to receive the four evangelists, carved in full relief, while the memorial inscription in three divisions appears on a long ribbon.



## BARBER MEMORIAL WINDOW

In St. Paul's—Englewood, N. J.

Designed by F. S. Lamb. Executed by J. and R. Lamb.

attractive canvases Olaf Brauner's two excellent portraits and his "Ripples" takes a foremost place, the last named, a nude flooded with golden sunshine, seated on rocks overhanging a rippling sea. Bela Mayer's work is always interesting and in the present display she has some good landscapes, a boat scene and four small sketches, all colorful and pleasing. Ernest D. Roth shows nine typical landscapes with four small sketches. "Girl in White, Theme: Art Epoch of the War," by William Starkweather represents a tall girl in a white dress with a deep red sash, preoccupation written plainly on her strong earnest face. The same artist's "Japanese Wistaria" is a still-life full of intensity, the delicate blossoms enfolding in striking contrast the anguish of the "Laocoon," Emily Nichols Hatch's "Lilies" are more attractive than her "Washington Square Group," while "October Days" and "Portrait of Wm. T. Larned" show her versatility. Walter Farnold, Harriet Lord, Wm. Scott Pyle, Alfred Feinberg and Christian M. S. Midjo are all represented by characteristic and interesting examples.

## Rare Books and Mss. Shown

An exhibition of rare books and mss., English literature and American sporting and colored-plate books; first editions, incunabula; XVIIIth Century French engravings; etchings, mezzotints and other articles of interest to the collector, has been on during the week in the N. Y. showrooms of the Rosenbach Co. of Phila. at No. 4 W. 40 St.

an artist. Of the more mature work in this little display, Emily Nichols Hatch's five pictures are good examples. Her "Washington Square in Winter" and two small but colorful canvases, "Morning on the Beach" and "Montauk" are especially attractive. C. B. Cook, Zulma Steele and Albert Byron Olson are the other exhibitors, all of whom deserve commendation for their work.

## Art at St. Mark's in-the-Bouwerie

A display of a number of art objects was opened yesterday at the St. Nicholas Festival at St. Mark's in-the-Bouwerie, under the direction of Mr. Frank Purdy. The exhibits are of artistic interest and include Solon Borglum's most recent work in Indian sculpture, in which Chieftain Priests represent respectively the spirit of Inspiration and Aspiration. A "Landscape" by Arthur Hill, a "Sketch for a Decorative Panel" by Luis Mora, "Seascape" by Walter Russell, and a "Figure" by Penrhyn Stanlaws, are the paintings on view in St. Mark's Hall, and with a selection of 16 landscapes by Arthur T. Hill form an interesting feature of the exhibition. These pictures will remain at St. Mark's during the festival.

William Rau has just installed a mural decoration, "The Dancer," for the Moulin Rouge Restaurant, and is now working on a large mural decoration for the Bedford Theatre, 20 x 40 feet, entitled, "The Joy of Summer." At the Melrose Branch Public Library he is holding an exhibition of western landscapes. He has just sold to the Highbridge Branch Public Library his "Highbridge in Winter."

## CHICAGO

Frederic M. Grant should be quite the happiest young artist here, as he has already three prizes and one H. M. to his credit this season. The honor mention was awarded him for his color sketch "The Cardinal's Birthday" at the Artists' Guild exhibition. The same picture is one of a group of four in the current American show at the Institute, where he received the Martin B. Cahn prize for his "Saturday Afternoon." And now this same attractive bit of decorative color composition receives the popularity prize of \$100, offered by Mr. Edward Butler, for the picture receiving the most votes during one week. Grant had previously received the Municipal Art League's prize at the Applied Arts' Exhibition in October.

The result of the popular vote at the Institute show, is really quite gratifying even if "Saturday Afternoon" is by no means an ambitious subject, or ambitiously treated. Considering the usual result of such popular prize contests in other museums, there were serious misgivings as to which of the pictures representing beautiful young maidens or mothers would receive the most votes.

The policy of Chicago's old established art firms to keep in stock only such pictures as the public is sure to want, is resulting more and more in a tendency on the part of young local artists to ask other establishments for hospitality on their walls.

Chicago has, of course, no really "modern art" gallery. The Arts Club "invites" famous men and gives its own members a chance to exhibit occasionally. One must be either famous or a club member. The former takes years of work, and the latter takes money; and in addition does not give one a chance to get before the public often enough. And so young local men and progressives who are personae non gratae at official exhibitions have been looking around for wall space, and have found it in book shops, artists' supply houses, and even in restaurants. This is all very well, but lacks, in a way, the dignity necessary to make an art display impressive.

At last, it seems, they have found the right place. The Aeolian company has here, as in other large American cities, its special sales rooms, and its "Aeolian Hall," which here is called the "Vocalion Hall." This hall is an ideal place to hold art exhibitions, and in addition, is situated in the Lake View building, almost opposite the Art Institute on Michigan Avenue. The manager of the hall, Mr. H. C. Adams, was kind enough to listen to the suggestions of the artists, and so we will soon—in a week I expect—have an art exhibition in Vocalion Hall by a new constellation of local artists. They have not yet found a name for themselves—"independent" is taboo—and it is not even certain whether they want to make it a permanent group. Chicago has groups and clubs and society aplenty as it is. Most of the artists involved already belong to every possible organization in town.

Among the group of men and women to exhibit at Vocalion Hall are some of the most talented local artists like Walter Ufer, Eda Sterchi, Bela Ormo, Indiana Giberson, Gordon St. Clair and E. Martin Hennings. Other names mentioned to me unofficially are Paul Bartlett, Louis Grell, and Augustin Pall.

Charles Francis Browne is having an exhibition of landscapes at the Artists' Guild galleries during this and the following week. The exhibition of Japanese prints at the Arts Club will shortly be succeeded by one of recent paintings of Pauline Palmer.

The Arts Club, incidentally, is becoming more and more of a real club, that is, a place where its members may come together to enjoy each others company. The daily luncheon has helped a lot in that respect, and now the management has inaugurated Sunday night suppers, informal and congenial, with occasional entertainments. The membership will soon be enlarged by the admittance of musicians.

[The collection of some 125 pieces of early Chinese pottery, (Han) loaned the Art Institute by Mr. D. G. Kelekian, of Paris and New York, is greatly interesting collectors and connoisseurs. The collection, in the variety and quality of its examples, is considered to be perhaps the finest in the world.]

Edward Watts-Russell.

## GRAND RAPIDS, MICH.

A notable collection of XVI, XVII and XVIII century Flemish, English and Italian paintings has formed an interesting exhibition here during the past week through the courtesy of the Ehrich Galleries, N. Y.

These paintings were loaned the "Good Furniture Magazine" for the Better Homes Exposition. The most important picture in the group is Thos. Chaloner by Van Dyck.

## CINCINNATI

The museum has just acquired a fine landscape by William Forsyth for its permanent collection. The accession is of special interest as the canvas was presented to the institution by the artist in memory of the late L. H. Meakin.

## BOSTON

Again Boston hums with art shows, of all varieties of tone and quality. Artists must paint, even if a war is "on," and the general public is slightly relieved from war tension by these exhibitions. At a local gallery Charles H. Davis puts up his annual show, and this always-welcome event is more than ever enjoyed today. Never has this honest recorder of the big outdoor world given better evidence of his feeling for nature and his ability to make the unseeing world see with his eyes. The present examples are remarkably fine in composition and good in color; the observer both sees and feels their qualities of atmosphere, harmony, charm. Mr. Davis's art will live when the work of many of his contemporaries is dust and ashes.

Another good landscapist, "genial" George Noyes, holds a "one-man" show in the Copley Gallery. This time he exploits his well beloved Gloucester as a watercolorist—and a clever one, at that. One cannot but admire the seeming ease and facility with which he uses his medium, and the strength of the impressions he produces—the "fleeting moments," as it were, which he has caught and rendered with such rare skill. Here, in his pictures, you see Gloucester at its busiest and loveliest, with sails and smells, masts and spars, wharves and warehouses, all aglitter under a sun-kissed sky.

Mrs. Lilla Cabot Perry's exhibition at the Guild of Boston Artists continues, with increasing appreciation, through its second week. Portraits of Mrs. Perry's daughter (Mrs. Joseph C. Grew), of Edwin Arlington Robinson, the poet, of Chalmers Clifton, lately resigned conductor of Boston's Cecilia Society, of Mrs. Louis Niles Roberts, and of other celebrities or mondains, were not the least interesting works of a varied show. Admirable, also, were the Japanese landscape subjects and the Japanese figure paintings, as well as the delightful child portraits.

The news that the St. Louis Art Museum has acquired Charles H. Woodbury's impressive picture, "The Rainbow," has been received here with mingled pleasure and sorrow. Many feel that such an important picture by one of America's foremost marine painters should have remained in this city—that its final abiding place should have been the Boston Museum. Of the Boston institution's recent acquisitions in the way of the Art of the Dead—more anon. One is at least glad that the collection of Millet's works made by Quincy A. Shaw has come to it by gift! George Washington.

## ROCHESTER

The exhibition of paintings by Walter Griffin at the Memorial Art Gallery during November was a marked success from every point of view. Seven pictures were sold, five oils and two pastels. One of the most important canvases in the entire collection, a French landscape entitled "Springtime," was presented to the gallery for its permanent collection by Mr. and Mrs. Edward Bausch.

The December exhibition at the gallery includes paintings by four artists, woodcarvings by Charles O. Haag, and textiles by Mrs. Haag, and the British and American Series of War Work lithographs by Joseph Pennell. The painters represented are Carl J. Nordell, who contributes a score of his interesting figure subjects, Gustave Wiegand, who shows a number of charming Adirondack landscapes, and two Provincetown painters, Gerrit A. Beneker and Oscar H. Gieberich, both of whom show harbor scenes as well as figures and landscapes. Mr. Haag's woodcarvings are the series which he calls "The Spirits of the Woods," and are mystical and poetic interpretations of nature. Mrs. Haag's embroideries are spirited in design and very beautiful in color. Two weavings from designs by Mr. Haag are included.

The War Work lithographs by Joseph Pennell, aside from their technical merit, which needs no comment, attract crowds, anyone who reads the papers being at this time genuinely interested in the subject of war industry so graphically portrayed here.

## A Turner for H. P. Whitney

An appraisal of the estate of Col. Oliver Hazard Payne, filed Nov. 28, revealed the total estate to be \$32,367,174.

Col. Payne left a valuable art collection, including a Turner entitled "Procession of Corpus Christi," which was appraised at \$125,000, and went to Mr. Harry Payne Whitney, one of his nephews. Mr. Harry Payne Bingham, another nephew, receives the collection of paintings left by Col. Payne, valued at \$580,675.

## Museum Gets a Brush

A family group depicting Mrs. George De Forest Brush and children, painted by George De Forest Brush, has been acquired by the Worcester Museum.

The painting was formerly in the possession of Mrs. J. Montgomery Sears of Boston. It was painted in 1892 at Windsor, Vt.

## PHILADELPHIA

Many rare and beautiful objects of ceramic art and Stiegel glassware will be dispersed at the sale of the Barber collection at Samuel T. Freeman's auction rooms, Dec. 10 and 11. The collection was on view in the Pa. museum for many years, but, as that institution, of which Dr. Barber was the able director, apparently had not the means or the inclination to acquire it, the executrix of the estate has decided to dispose of it at auction. Fine specimens of Royal Worcester, Lowestoft, Bow, Spode, Wedgwood, Cream Transfer, Copper-Lustre and other English productions figure in the list of 692 pieces, including also a number of hard paste porcelains from the well known establishment of Tucker & Hemphill in Phila., about 1828-30, unique examples that should repose permanently in one of our local museums. The glassware, made by H. W. Stiegel, Manheim, Pa., 1763-74, is very unusual, also associated with the fortunes of the titled ironmaster and glass manufacturer, with quality of artistic interest in addition.

Italian paintings, long delayed by the war authorities at Gibraltar, including, besides others of the same school, a large canvas, "Susannah and the Elders," by Francesco Trevisani (1656-1746) are on view at Gimbel's department store. Good American paintings are to be seen in one of the adjoining rooms, by Ranger, Schofield, Desjar, Couse, Fred Wagner, Nunn, J. L. G. Ferris and others.

The competitive exhibition for art students, which opened Nov. 10 at Wanamaker's, is still in progress with a number of sales reported. It represents a vast amount of endeavor on the part of the aspirants and it must be confessed that there are works there that are quite equal in merit to much that one sees in more pretentious picture shows by graduates of art schools.

Watercolors by W. Moylan Lansdale are on exhibition at the Phila. Sketch Club. Notably good are several paintings, in pure aquarelle, of the mountain passes, glaciers, and rocky gorges in the Engadine, pictures of historic chateaux in Europe, and of church architecture. Eugene Castello.

## NEW MUSEUM GALLERIES OPEN

A portion of the new south wing of the Metropolitan Museum was opened Monday evening last with a reception given by the president and trustees of the institution. In the new classical section, designed by McKim, Mead and White, runs a hall devoted to Greek and Roman sculpture and which extends south along Fifth Ave. a block and a half through the entire length. This hall, one of the features of the new wing, is 35 feet long and 26 feet wide, with a barrel-vaulted and coffered ceiling 42 feet high in the center, through which the hall is lighted by skylights. It is admirably lighted and affords an effective setting for the examples of classical sculpture installed there. The columns, door frames and cornice are of light Euville stone, and the walls have a sandstone finish, of a brownish-gray tone. The ceiling is white, which permits as much reflection and diffusion of light as possible.

In writing about the new wing Dr. E. W. Robinson, director of the museums, says: "This hall, which, it is safe to say, will be regarded as one of the finest architectural features of our building, was designed for the collection of Greek and Roman sculpture, and happily it has proved most admirably adapted for its purpose—a fact to be recorded with especial satisfaction, because even with the most skilful work on paper, experience has taught us that we cannot predict exactly how light and color are going to act upon the objects for which they are arranged, when the paper plans are converted into stone. The sculptures have gained immensely in effectiveness from the dignity of their surroundings, the colors of the walls blend beautifully with the tone of the old marbles, and the light brings out the modeling with effectiveness.

"Architecturally the side galleries do not call for detailed description, as the plan shows that they are of the usual museum type. They are all 32 feet wide and of different lengths. It will be remembered that at the southern end of the older building, to which this new wing is attached, there were three galleries. The middle one of these has been narrowed to conform with the new hall of sculpture into which it leads, and the other two have been widened proportionately. With these and the room formerly given to terra-cottas, added to the six side galleries, we now have a series of ten arranged in the manner described."

A gallery of interest in the new wing is devoted to pre-historic Greek art. It includes reproductions and originals illustrating the arts of Crète, Mykenae, and Tiryns.

The large collection of laces and textiles in the museum comprising some 14,000 pieces has been rearranged, and there is also an interesting exhibit of Japanese prints of landscapes by Hiroshige, and Chinese bronzes in another gallery.

The fifth annual exhibition of oils by November in the Elmira (N. Y.) Arnot Gallery.

## PRINTS AND PAINTINGS

(By The Second Viewer)

The current black and white display at the Brooklyn Museum, given by the Society of Brooklyn Etchers, is a much more comprehensive exhibition than the title might lead one to expect, for any etching show to which such established workers with needle and nitric as Eugene Higgins, Ernest Roth, Frank Benson, Anne Goldthwaite, Sears Gallagher, Allen Lewis, Will Quinlan and Harry Townsend contribute is an event of more than ordinary interest to print enthusiasts. Higgins, as usual, is strongly in evidence, carrying on consistently the fine impression made in his recent show of monographs. His etchings display the same vigor found in all his work, whether it be in full color with oil, in pastel or in monotone. He is one of the few salient figures in American graphic art, his work standing apart in all exhibitions as an expression of uncompromising and decisive personality.

Frank Benson of Boston, whose etched prints are shown elsewhere in New York at this time, although not so forcible a worker as Higgins, is skilful and individual in treatment of outdoor subjects. Miss Anne Goldthwaite's etchings are also of individual quality and her "war plate" representing a "Girl Knitting" is deservedly acquiring popularity. Such an etcher as Sears Gallagher is always refined and always capable, if not of commanding originality. Ernest Roth is skilful, and Allen Lewis is quaint and clever, while the work of Will Quinlan, Evarino, Auerback-Levy, Ernest Haskell, Blum, Dodge, Fletcher, Hassam, Detwiller and H. A. Webster is that of men who seem to enjoy the acid process and who usually attain commendable if not extraordinary results.

## "New York" Views at Macbeth's

The painted views of New York shown at the Macbeth Galleries are of amazing diversity of style and of worth. The utter commonplaceness of many of these canvases is more than atoned for by the presence of works by men who do not always rise to the height attained here. Bellows, for instance, seldom reaches the tonal distinction of his "Brooklyn Bridge," in which, by the way, it is a little difficult to find the bridge. And Sloan, who, like Bellows, is usually insufferably "painty," really produces "color" in his vivacious bit of Greenwich Village backyards under snow. Glackens sort of launches out into real color also, while the sparkle of Hassam's "St. Patrick's Cathedral," the humor of the "Fenny" by Guy Du Bois, and the spectral tonality of Birge Harrison's "Flatiron Bldg. at Twilight" are qualities pleasurable to observe.

James Britton.

## BUFFALO

The work of Karl Anderson and Ernest Lawson in the exhibit of four American artists at the Albright Gallery, is of interest to those in touch with the newer development of art. Anderson painting the district around N. Y. has taken scenes, homely and sordid in themselves, and breathed into the canvas his own brilliant ideas of color. Lawson's scenes are marines and countryside spots, rich in the loveliness of early spring. Although his paintings are somewhat uneven in quality, their piquancy gives them charm.

The course in Basketry and Textiles recently started at the Art School for the training of instructors for crippled soldiers, has made an encouraging start, and a good enrolment is anticipated.

The autumn exhibit of the Buffalo Society of Artists is now on to Dec. 31. There are 225 pictures in the exhibit, principally oils and watercolors. These are of a high standard, mostly landscapes, with some interiors.

Two etchings have been purchased from the exhibit of the Painter-Gravers of America, "Transferring the Pup," by Eugene Higgins, and "The Mill, Block Island," by Charles F. Mielatz.

The thumbbox exhibit of the Buffalo Society of Artists is proving as popular as ever this year, and is most commendable for the quality of the canvases. Miss Florence J. Bach's pastels are executed with her usual taste and skill; Miss Grace R. Beals submits six landscapes in oil, "Autumn," fine in color, and "Clearing Weather," a mountain view, good in atmosphere. Harry W. Jacobs' six pencil sketches of France and the Mass. coast show fine technique and graceful handling. Claire Shuttleworth offers six oils in her attractive style, of excellent quality, and good in composition and color. Perhaps "The Bermuda Doorway" is the best.

A display of oils by F. C. Frieseke, James R. Hopkins, Gardner Symons and Walter Griffin is now on in the Albright Gallery.



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December third to seventeenth, 1917

Dewitt Parshall and George Bellows  
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and William Ritschel now makes his per-  
manent home there.

**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS**

American Museum of Natural History, 77 St. and  
Central Park W.—Studies for mural decorations  
and for a panoramic background of Maori life, in  
the South Sea Island ahl, by Miss del Mar, to  
Dec. 10.

Arden Gallery, 599 Fifth Ave.—  
War posters of all the nations; Dec. 10-15, French  
and British charity posters; Dec. 17-22, war loan  
posters from Great Britain, France, Italy, Russia,  
and U. S.

Arlington Galleries, 274 Madison Ave.—Autumn ex-  
hib'n of sketches, miniatures and sculptures, by  
the National Association of Women Painters and  
Sculptors, to Dec. 22.

Babcock Gallery, 19 E. 49 St.—Opening exhib'n  
of modern Americans; Canadian landscapes, by  
Archibald Browne, to Dec. 15.

Bonaventure Galleries, 601 Fifth Ave.—Rare XVIII  
century porcelains; fine examples of Sevres and  
Dresden.

Bourgeois Galleries, 668 Fifth Ave.—A series of draw-  
ings by Rodin, dating from 1900.

Brooklyn Museum, Eastern Parkway, Brooklyn—  
Second annual exhib'n of the Brooklyn Society of  
Etchers, to Dec. 26.

Canessa Galleries, 1 W. 60 St.—Sculpture and furni-  
ture of Renaissance period.

Daniel Gallery, 2 W. 47 St.—Watercolors by Charles  
Demuth, oils by Edward Fisk, to Dec. 11.

Ehrlich Galleries, 707 5th Ave.—Cartoons by Louis  
Raemakers, through Dec. 31.

Ferargil Gallery, 24 E. 49 St.—Mirrors, little paint-  
ings, bronzes, etchings and art objects, to Jan. 1.

Folsom Galleries, 396 Fifth Ave.—Works by a group  
of seven Americans.

Grolier Club, 47 E. 60 St.—Books and miniatures  
from Persia and the Levant, to Jan. 13.

John Levy Galleries, 14 E. 46 St.—American and  
foreign modern paintings.

Kennedy—Etchings by Frank Benson, through Dec.

The Little Gallery, 15 E. 40 St.—Handwrought silver  
by master craftsmen, to Dec. 17.

Macbeth Gallery, 450 Fifth Ave.—Small pictures by  
Frederick Frieseke and Nancy Ferguson; pastels  
by Lillian Crittenden, to Dec. 31.

MacDowell Club, 108 W. 55 St.—Paintings by ten  
American artists, to Dec. 9.

Hotel Majestic Art Gallery, Central Park W. at 72  
St.—First national exhib'n of the Taos Society of  
Artists, to Dec. 22.

Metropolitan Museum, Central Park at 82 St. E.—  
Open daily from 10 A. M. to 5 P. M., Saturdays  
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-  
mission Mondays and Fridays, 25c., free other  
days.

Milch Galleries, 108 W. 57 St.—Painter-Gravers of  
America, Dec. 10-31.

Modern Gallery, 500 Fifth Ave.—Photographs by  
Charles Sheeler, to Dec. 15.

Montross Galleries, 550 Fifth Ave.—Watercolors by  
American artists, to Dec. 31.

Montclair Art Museum, Montclair, N. J.—Contem-  
porary American paintings, to Jan. 7.

National Arts Club, 15 Gramercy Park—Twelfth an-  
nual exhib'n of the National Society of Craftsmen,  
through Dec. 31.

New York Public Library—Print Gallery (Room 321)  
Etchings by Rembrandt, lent by Mr. J. Pierpont  
Morgan.

Stuart Gallery (Room 316)—Pennell's "war work"  
lithographs, etchings, drawings, etc., by Rodin.  
Drawings by J. Carroll Beckwith.

Room 112.—Engravings after paintings of the  
"Hudson River School."

Books containing fine reproductions of drawings  
by masters of the art are placed on view in the  
Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 360 Fifth Ave.—Old Ori-  
ental porcelains and potteries from noted Oriental  
collections.

Ritz-Carlton Hotel—Allies of Sculpture exhib'n for  
charity.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Scott & Fowles, 590 Fifth Ave.—Watercolors by K.  
Nielsen, to Dec. 31.

St. Marks Hall, 234 E. 11 St.—Art display under  
the direction of Mr. Frank Purdy, during the St.  
Nicholas festival.

The Suwise Turn, 2 E. 31 St.—Oils, watercolors and  
lacquer, by Richiro Kawashima, to Dec. 22.

Touchstone Galleries, 118 E. 30 St.—Garden paint-  
ings and landscapes by Ella Condie Lamb.—Pic-  
torial photographs, "Gardens East and West," by  
Frances Benjamin Johnston, to Dec. 15, incl.

**CALENDAR OF ART AUCTION SALES**

American Art Galleries, Madison Square South.—  
Collection of important Americana, Colonial and  
XVIII century newspapers, rare books, tracts and  
broadsides on the internal development and settle-  
ment of the United States and Canada, including  
the William Bunker library of historical books on  
the war of 1812. Exhib'n until date of sale; Dec.  
12, aft'n and eve'g, also Dec. 13, aft'n and eve'g.

Volpi collection of antiques and art objects. Ex-  
hib'n, Dec. 12; sale, Dec. 17, 18 and 19, aft'ns.

Anderson Galleries, Park Ave. and 59 St.—Exhib'n  
early and modern English literature and rare Ameri-  
cana from the library of Mr. Henry E. Hunting-

ton; sale Dec. 10 and 11, aft'ns and eve'gs. Choice  
books collection of Charles J. Groves, of Boston,  
and other volumes, sale Dec. 12 and 13, aft'ns; Old  
English silver and Sheffield plate, Dec. 17, aft'n;  
mezzotints in color by S. Arlent Edwards, collected  
by Mr. Max Rosenberg, sale, Dec. 17, eve'g.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.,  
cor. 25th St.—Greek and Roman glass and other  
antiquities, collected by Mr. Azeez Khayat of  
N. Y. City. Sale Dec. 14 and 15, 2:30 P. M. Ex-  
hib'n to dates of sale.

Boston, Dec. 10 and 11, at 10 A. M. and 2 P. M.,  
C. F. Libbie & Co., 597 Washington St.—Private  
library of W. F. Witcher, comprising New Hamp-  
shire town histories, genealogies, broadsides, his-  
torical magazines, pamphlets, etc.; Civil War and  
political history, Lincolniana, art books, Western  
scrapbooks of 1840, modern novels, etc. Included  
also are rare Lincoln cartoons by Currier and Ives,  
portraits of the Presidents and officers of the  
Civil War, etc.

Philadelphia, Dec. 10 and 11, at 2:30 P. M., Sam-  
uel T. Freeman & Co., 1519-21 Chestnut St.—The  
Edwin Atlee Barber collec'n of china, pottery and  
porcelains; rare historical specimens of genuine  
English Lowestoft, Royal Worcester and other  
famous English wares; also Tucker & Hemphill,  
Bennington and other important American factories  
long extinct; American glass, by Henry W. Stiegel,  
New Jersey, Massachusetts, and other makers.  
Stan V. Henkels, 1304 Walnut St., Dec.  
11 and 12, at 2:30 P. M.—Oil paintings be-  
longing to the late John G. Watmough by the  
most noted modern European and American art-  
ists, and Louis XV and Louis XVI furniture from  
the Watmough residence. Included are examples  
of the work of Van Marcke, Diaz, Herzog, Schreyer,  
Dupre, Daubigne, and others.

**ART AND BOOK SALES****Sales at Anderson's**

The Anderson Galleries on Mon. and  
Tues. afternoons and evenings, Dec. 9  
and 10, will sell the duplicates from the  
library of Mr. Henry E. Huntington. On  
Mon. the books offered will consist of  
early and modern English literature, includ-  
ing many rare first editions and early issues.  
The Elizabethan dramatists, poets and phi-  
losophers are largely represented, as are the  
novelists and poets of the Victorian era.

On Tues. the books to be sold consist  
entirely of Americans. Many of the volumes  
are extremely rare. Most, if not all, are  
sources of the greatest value to the historian  
and many in addition to their other claims  
upon the collector, have a special interest  
because of their association with great pri-  
vate collections now dispersed or purchased  
in their entirety by Mr. Huntington for his  
own library. When so large a number of  
books are eagerly sought for by the col-  
lector, to select a few titles for special notice  
is a task of no mean proportions. The  
logical place for information of this sort is  
the catalog, in itself a mine of historical  
information because of the lengthy quota-  
tions from works known only to the most  
ambitious historians and bibliophiles.

On Wed. and Thurs. afternoons, Dec. 12th  
and 13th, the sales will consist of fine books  
from the library of Mr. Charles J. Groves  
of Boston and from other consignors. The  
volumes included cover many fields of in-  
terest, colored plate books, extra illustrated  
books, Shakespeareana, incunabula, early  
English literature, first editions, fine bind-  
ings, rare autographs, MSS. and letters,  
books on sport, etc.

Other collections now on exhibition are  
of old English silver and old Sheffield plate,  
collection of 198 lots, including many fine  
pieces of the Georgian period, and the  
S. Arlent Edwards Mezzotints in colors.  
These proofs, gathered by Mr. Max Rosen-  
berg of New York, form an almost complete  
set of the prints by this much admired  
engraver and are in unusual state.

On Dec. 12, the following collections will  
be placed on exhibition: autograph letters  
from the correspondence of Julia Ward  
Howe, the library of Mr. Arnold Furst with  
additions, early printed books, gathered by  
a N. Y. collector, the library of Mr. Charles  
Howard Shinn, the well-known writer on  
Cala. topics and the library of the late Nel-  
son Smith. These collections will be sold  
during the week beginning Dec. 17.

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has been placed on exhibition at the  
American Art Galleries, prior to sale at  
auction on Wednesday and Thursday after-  
noons and evenings, Dec. 12 and 13.

Of special interest are the books and  
pamphlets relating to the history of the  
United States and Canada, and 1812 war  
material, the French and Indian wars, In-  
dian history and narratives, the American  
Revolution, and early Western adventures.  
One of the important items in the collec-  
tion is a file of the Boston "News-Letter"  
for the years 1723-1726, formerly owned by  
Bartholomew Green, printer of the journal.  
Many of the numbers include manuscript  
notes in his handwriting.